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SHARPNews

Volume 19, Number 1

Winter 2010

FROM THE PRESIDENT

The Editor of *SHARPNews* has asked me to start contributing a regular column, and I'm glad to do it. The membership of SHARP is so diverse and so international that I think there are many who don't know much about how the Society is run, and what we actually do. In brief, it's run by volunteers – scholars whose service to the discipline and the academic world includes hours and hours of work on behalf of SHARP. I'll write a little, in this and the next few issues, about members of the Executive Committee, and others, who put in those hours. As for what we do: we mount our conferences, manage our listserv and website, publish our journal and newsletter, and give out prizes and awards – like this year's SHARP DeLong Book History prize to Matthew Kirschenbaum for *Mechanisms: New Media and the Forensic Imagination*. I like to think of SHARP as a collaboration zone, a place where people meet – virtually or in person – work together, learn from each other, dream up new projects and carry out the ones they dreamt up the last time they encountered each other.

Twenty-ten will be a splendid year for SHARP. We'll see <sharpweb.org> relaunched with a fresh new design and some social-networking features. The history of the book will be featured at two back-to-back conferences in Europe, in the month of August. First and foremost, we'll gather at Helsinki 17-21 August, to enjoy the hospitality of the Finnish book historians, and to learn about their approach. "Book Culture from Below," the meeting's theme, encompasses the special Finnish interest in folklore, and interrogates the way the orality of folklore meshes with the materiality of the book and the culture of the written word. I've seen the proposals for Helsinki, and without giving away anything confidential, I can tell you that the quality is sparkling and the range of interests is remarkable. Even more amazing, to me at least, is the geographical span that the

call for papers has reached – Europe, North and South America, Asia, Africa, Australia and New Zealand. The Helsinki conference committee is preparing a fabulous few days for us.

Those with the stamina for further intellectual excitement can travel from Helsinki to Amsterdam the following week for the meeting of the International Committee of the Historical Sciences. This history-fest only happens every five years. Back in 2005 they met in Sydney, Australia, and book historians were there. This time we are participating as SHARP, and as official guests of the ICHS; if all goes well, when they meet again in 2015 we will be a fully-fledged Affiliated International Organization. Our panel will feature David Hall, James Raven, Sydney Shep, David Vincent, Joan Greer and me, talking about "The material book and the historical disciplines: convergences and conflicts." That's on Thursday 26 August; the preceding day there will be a session with seven speakers on "Le livre dans une perspective transculturelle" organized by SHARP members Jean-Yves Mollier and Martyn Lyons. For more about both sessions, ICHS in general, and how to register, go to <www.ichs2010.org>.

In nineteen years, SHARP has grown from a good idea nurtured by some very committed scholars, to a society that takes its place among the world's foremost historical associations. That maturity wouldn't be possible without our members, and our members are taken care of by Eleanor Shevlin, the Membership Secretary. Eleanor is Associate Professor of English at West Chester University of Pennsylvania, and she writes about eighteenth-century British print culture. She works closely with the staff at Johns Hopkins University Press who handle our membership records; but she also keeps close track of those records herself, knowing when people move, thanking those who make a donation, diplomatically sorting out the complications that inevitably arise when academics form themselves into scholarly organizations. If she taps on your shoulder at the conference, reminding you that

your membership fee is overdue, be sure to thank her for the work she does so competently. Eleanor used to be our Public Affairs director, and she still handles the liaisons for North America. Two of these are organizations with which Eleanor is involved: the Modern Languages Association and the American Society for Eighteenth-Century Studies. SHARP has a growing reputation for enhancing the programs of these and other scholarly associations, and much of that is due to Eleanor Shevlin.

The other Executive Member I want to introduce is James Wald, our treasurer. Keeping track of funds is a difficult job, and one that members of academic associations often take for granted. Jim is Associate Professor of History at Hampshire College in Western Massachusetts, with research interests in German publishing and literary-political periodicals in the eighteenth century. For SHARP, he not only receives the fees and other income and disburses the payments to our printers and other services. He keeps track of the graduate student travel award fund, by which the organizers of one conference collect, as part of the fee, a sum of money to be applied to the following year's event. (And what a good idea that was on the part of our founders!). When the funds are shifting from sterling to Canadian dollars to Euros, and the US government still needs to have a tax-return filed every year, the chore of treasurer is quite formidable. But Jim doesn't just keep track of our money; he has also done a

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COPY DEADLINES: 1 March, 1 June,
1 September, 1 December

SHARP WEB:

<http://sharpweb.org>

SHARPWEB.ORG

For the past year or so, a committee of SHARP members (Ian Gadd, Patrick Leary, Sydney Shep, and George Williams) has been overseeing a redesign of the SHARP website, the first such review since the website was launched in 1994. Since spring, we have been working closely with the web-designer (and SHARP member) Matthew Young, and his colleague Todd Edwardson, on producing a new website that retains and enhances the strengths of the existing site (principally, its rich and much complimented range of links to online book historical resources), while also improving the site's design, its interactivity (there will, for example, be a blog), and its 'usability' (both for visitors and for those running the site).

The overall look of the site was unveiled – to what we think was a generally positive response! – at the SHARP conference in the summer. Since then, the committee, along with the incoming Director of Electronic Resources, Lee McLaird, have been working closely with Matthew and Todd over the design of the 'resources' section, which will enable users to browse and search an extensive number of links to relevant online resources. We are planning to launch a 'beta' of the site later in the spring, and aim to have it fully operational by summer 2010.

If members have any queries about the website redesign, they should direct them either to Ian <vp@sharpweb.org> or Lee <webmaster@sharpweb.org>.

ANNOUNCEMENTS

Dr John Hinks, Honorary Fellow at the Centre for Urban History, University of Leicester (and UK Liaison for SHARP), has been awarded a grant of £1,000 by the Catholic Record Society to support his research on the distribution of Catholic books in Jacobean England. The research, which is being carried out during the academic year 2009/10, investigates two recorded cases of recusant pedlars apprehended in Leicester in 1604 and 1616, and attempts to find evidence of similar activity elsewhere, especially in the Midlands.

For further information, or to contribute any research leads, please contact John on: <jh241@le.ac.uk>. Well done, John!

The Cuban Heritage Collection is proud to announce the launch of the new CHC Fellowships program funded by The Goizueta Foundation, available to graduate students. Both exploratory pre-prospectus and dissertation research fellowships are available. The deadline for sending in application materials is **19 February 2010**. For more information, please visit <http://www.library.miami.edu/chc/services/fellowships/index.html>.

The Rare Book & Manuscript Library University of Illinois at Urbana-Champaign is accepting applications for the John "Bud" Velde Visiting Scholars Program. Open to all active scholars from graduate students to retired professors, the Velde Visiting Scholar Program annually awards two stipends of \$3,000 to support a period of intense individual study in The Rare Book & Manuscript Library at the University of Illinois at Urbana-Champaign. Comprehensive collections at The Rare Book & Manuscript Library support studies in printing and printing history, Renaissance studies, Elizabethan and Stuart life and letters, John Milton and his age, emblem studies, economic history, and works on early science and natural history. The library also houses the papers of the modern literary figures Carl Sandburg, H.G. Wells, William Maxwell, and W.S. Merwin. For further information, please visit <http://www.library.uiuc.edu/rbx/research_grants.htm>, or contact the Public Programs Manager, Dennis Sears at: dsears@illinois.edu. Deadline for applications is **2 April 2010**.

NINES [The Networked Infrastructure for Nineteenth-Century Electronic Scholarship] is accepting applications for its annual summer workshop. In collaboration with the Digital Humanities Observatory in Dublin, Ireland, this four-day workshop (**28 June - 2 July 2010**) will focus on theoretical, technical, administrative, and institutional issues relevant to the needs of scholarly projects online. NINES is particularly interested in encouraging the work of scholars in nineteenth-century studies and the building of digital resources in this area. Check out <<http://www.nines.org/about/community/workshop.html>>, or send inquiries or proposals to <workshops@nines.org>.

BOOK REVIEWS

Sabrina Acorn Baron, Erin N. Lindquist and Eleanor F. Shevlin, eds. *Agents of Change: Print Culture Studies After Elizabeth L. Eisenstein*. Amherst & Boston: University of Massachusetts Press, 2007. ix 442p. ill. ISBN 9781558495937.

Amongst people who quibble with subtitles will be those who argue that there were no print culture studies before Elizabeth L. Eisenstein; that she, in effect, inaugurated the field. The editors of this volume would not disagree. In their introduction, they revisit her enormously influential work and the storm of responses it provoked. Given that these debates have come to overdetermine the field, this is familiar territory. What adds interest to the perspective here is the bio-sketch of Eisenstein as a woman academic juggling family, un-employment and an ambitious though unfashionable, research project.

The book is arranged in three parts with editorial introductions to each of them. An epigraphic quote from Eisenstein announces the thrust and burden of these prefatory pieces. Interestingly, the essays themselves are not constrained to merely amplify Eisenstein-ian themes; nor to point-score in debates that have exhausted their productive energies.

Part I gathers together works on early modern Europe. While Eisenstein favored the large story of the *longue durée*, the essays here thickly detail an exciting range of micro-narratives. We move from errata lists, through the rise of counterfeit culture in France, to the careers of two seventeenth-century poems. *En route*, we encounter spirited printers who creatively intervened in emerging print cultures. We also refocus attention on the printed page as we, prompted by a marvelous study, consider the 'architecture' of early printed books and then proceed to examine a printing process which brought the word and image lavishly together. These essays offer nuanced ways of re-approaching "the technological and cultural legacies" of print (67); of re-examining ideas of fixity and standardization, agents and agency; of exploring the intertwined, often contentious, worlds of readers, booksellers, writers and printer-publishers as they negotiated a range of issues, from licensing and privileges to authority and acceptability.

Many of these conversations are carried over and given fascinating new spins in Part II,

where we zoom to worlds outside Europe. Significantly, the essays in this section display a largely unreciprocated knowledge of print cultures/scholarship of the 'west.' Kai-Wing Chow emphasizes the implications of this uneven scholarly traffic by exposing misconceptions about printing in early China. She argues that the way we frame the story – from Gutenberg rather than from the woodblock – has far-ranging consequences. Strikingly, the essays in this section appear under duress to survey large swathes of territory and history. Even works, like Bhandari's, which promises a more focused study, appear compelled to be expansive. Nevertheless, as we dart across the map (regrettably, skipping large continents) we encounter a multiplicity of print cultures: the information system established by southern printers during the American revolution; the paradox of literate cultures with relatively limited engagement with printing (Scotland and the Arab world); Maori newspapers which were agents for change; early print from Mexico and Peru. In each of these cases, we realize, "something quite different was going on" (195). Each of these studies contests the Euro-centered story of print, and a few, notably those of Kai-Wing Chow and Tony Ballantyne (Part III), propose a comprehensive rethinking of foundational and framing assumptions of print studies.

Part III proves to be a puzzling assemblage. The first two essays seem more consonant with other sections. The meticulous consideration of ephemera as the staple of the print revolution appears more comfortable with the works in Part I. And the retelling of the history of print in conjunction with the history of colonization speaks better alongside some of the pieces in Part II. Certainly, there are a few essays which accept the mandate of this section: to examine agency, technology and new media revolutions. They strike out in several fascinating directions; unfortunately however, they do not push far enough. In the end, the volume pulls itself together in some interesting ways. Roger Chartier performs an elegant reappraisal of the printing revolution through a retrospective analysis of the essays in this collection. The editors pick up several themes from their introduction when they engage a characteristically feisty Eisenstein in conversation. They also thoughtfully append bibliographies of works on and by Eisenstein.

This undeniably useful book anthologizes many of the energies and ambitions which currently animate the field of print culture

studies. It also makes visible some of the exclusions and dilemmas which trouble the field. Perhaps its most significant accomplishment is the range of dialogues it excites: across geographies, cultures, histories, theoretical positions and disciplines. Clearly, Eisenstein's work is poised for new adventures.

Sharmila Sreekumar

Indian Institute of Technology, Bombay, India



John Bowes, *Richard Brathwait: the first Lakeland poet*. Ings, Cumbria: Hugill Publications Ltd., 2007. ISBN 9780955117411. 254p. £12.95.

Relatively little has been published about the seventeenth-century poet and writer Richard Brathwait (or Brathwaite), which is odd since he led a long and interesting life during one of the most turbulent periods of British history. Likewise his extensive range of satirical writings, pastoral poems, moral treatises, essays and books of manners have not received the critical attention they warrant. Whilst they may not be among the first rank of contemporary literary works, they nevertheless make lively and informative reading, illustrating the pre-occupations of the Royalist gentry. Some brief biographical information was given by Joseph Haslewood in his preface to Brathwait's *Barnabae Itinerarium; or, Barnabee's journal*, in 1818, but a more substantial study by M. W. Black, for a University of Pennsylvania PhD in 1928, was never subsequently published. Thus any work which raises the profile of this largely forgotten writer is to be welcomed, even if it does not entirely satisfy the crying need for a modern biography and critical assessment.

John Bowes is disarmingly honest in his preface: "this modest volume makes no pretensions to being serious literary biography ... My interest is in understanding something about the man and his times." One of the problems he faces is that there is relatively little concrete evidence of Brathwait's life in terms of surviving manuscript sources or references to him in the writings of others, and much of his life was spent on his estates in the north of England, well outside the public sphere. There is much about Brathwait's life that remains obscure, including his religious persuasion, and his role (if any) in the English Civil War. Even the date and place of his birth are not known for certain. The biographer must therefore

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turn to his subject's copious writings, some of which appear to be drawn from the author's own life, but others perhaps require careful interpretation by a serious literary biographer. As the author admits "Judgement is called for and I have no illusions about my own fallibility or any claim to special expertise."

Bowes's book also demonstrates the benefits and pitfalls of self-publication by an author. It is now possible for an intelligent and enthusiastic amateur to produce a readable volume illustrated by an attractive colour portrait of its subject at an affordable price. Yet there are eccentricities of style, layout, typography, punctuation (or lack of it with respect to the bibliographical references) which would have benefitted from the services of a professional editor. Likewise the unfortunate error in the second paragraph of the work when 1588 and 1590 are shown as 1688 and 1690 would doubtless have been noticed if proofread by another pair of eyes.

One might have wished for a more scholarly account of Brathwait, but scholars have not chosen to pursue this subject. Bowes has undoubtedly done a service to his native town of Kendal by reminding the citizens of their, once famous but now long-forgotten, son. If his work should ultimately give rise to a more detailed study by a specialist in the literature of the period, then he will have done a service to scholarship as well.

David Stoker
Aberystwyth University



Joan Shelley Rubin. *Songs of Ourselves: The Uses of Poetry in America*. Cambridge: The Belknap Press of Harvard University Press, 2007. ix, 470p. ill. ISBN: 9780674024366. \$29.95.

After meeting my husband's eighty-five year old grandfather for the first time and mentioning that I studied literature for a living, he paused, closed his eyes, and launched into Wordsworth's poem, "I Wandered Lonely as a Cloud," a vestige of his high school days. In this brief moment of bonding mediated by a poem, we experienced, according to Joan Shelley Rubin, a powerful social function of poetry. Arguing that this social use, among others, has been obscured by critical emphases on authors, movements, and literary canons, Rubin's book, *Songs of Ourselves: The Uses of Poetry in America*, relocates the meanings of poetry in "the associations, longings, and

purposes they acquired in the hands of readers" (2).

Indeed, the reader looms large in this meticulously researched study of American poetry between 1880 and 1950. Following Roger Chartier, David Hall, and other historians of reading, Rubin works from three central premises: locating meaning in the understanding and practices of the reader, exploring reading as a socially-inflected and socially-productive act, and disavowing direct relationships between cultural categories such as class, gender, or race, reading materials, and taste. Girl scout recitations around campfires, mothers reading in the kitchen, and settlement house performances, among others, Rubin argues, provided occasions for individual Americans to invest poetry with personal and cultural significance uncontainable by either author or publisher. In shifting critical attention from authors and canons (though both remain visible) to the reader, Rubin outlines a social history of reading that highlights the "multiple canons and parallel markets" (49) operating in American culture. By doing so, she challenges a number of literary history conventions, including that poetry suffered a neglect and decline in the twentieth century, and that prescriptive functions of texts accurately represent the emotional and ideological functions assigned by readers.

To challenge these ideas, Rubin draws on a rich archive of letters, journal entries, curriculum guidelines, inscriptions, publisher records, poetry collections, and other evidence; indeed, the very wealth and variety of evidence is instructive for future reception research, that most elusive aspect of print culture. To explore the tensions inherent in the form and reception of poetry in American culture, the first section presents a number of dialectical relationships animating the experience of reading poetry in the late nineteenth and early twentieth century: Seer and Sage; Amateur and Professional; Alien and Intimate. Following the staging of these "scenes" (25), Rubin devotes the remaining two-thirds of her study to the sites and uses of poetry. Roaming from the schoolroom "memory gem" that associated pedagogical reform with moral improvement to inaugural odes designed to incorporate a civic ideal of citizenship to the complex functions of nature and poetry as mediated through the marketing of 'summer reading' or shifting gender roles, Rubin travels widely (including the home and church) to acknowledge the myriad 'uses' of poetry.

Drawing on her own expertise in book history research and placing herself in conversation with efforts to reconceptualize American literary history, Rubin rightfully insists on inserting conditions of textual production and reception into debates over poetry, popularity, and literary value. Yet despite the impressive coverage of her own work, she leaves open avenues for future research, including the function of poetry beyond a largely white, middle-class population – a blindspot Rubin herself notes – as well as the work of poetry in print forms other than the book. Nevertheless, *Songs of Ourselves* makes a valuable contribution, in content and method, to the field of reception studies, and asks readers to reflect on the continuing uses of verse in our own lives.

Kristen Doyle Highland
New York University



Caroline Sumpter. *The Victorian Press and the Fairy Tale*. London: Palgrave Macmillan, 2008. xii, 254p. ISBN 0333977009. £50

Fairy tales have raised a heated international debate among folklorists during the latest years. Ruth B. Bottigheimer has questioned the oral background of many well-known fairy tales in her monographs *Fairy Godfather: Straparola, Venice, and the Fairy Tale Tradition* (2002) and *Fairy Tales. A New History* (2009), tracing their background to the literary sources of the sixteenth through eighteenth centuries. This debate will be continued in the panel "Exposing the oral and literary background of fairy tales" at the SHARP 2010 conference in Helsinki where Caroline Sumpter (Queen's University, Belfast) will comment on the keynote lecture of Ruth B. Bottigheimer together with professor Satu Apo (Folklore Studies, University of Helsinki).

Caroline Sumpter's monograph *The Victorian Press and the Fairy Tale* is a fresh and inspiring example of the fruitful combination of the perspectives of folklore studies, media history and literary history. She deconstructs the myth of orality as a marker of authenticity, which was deeply rooted in the nineteenth-century ideologies. Above all, she questions the nineteenth-century discussions of the press as the killer of the fairy tale, which followed the centuries-old myth of the fairies' farewell: "Perhaps the press became such a potent symbol of their decline because it was

intimately linked to other developments frequently associated with the fairies' exile: mass education, the popularisation of science, urbanisation and industrialisation."

Sumpter analyses the complex interaction of the press and the fairy tales, readers and reading contexts. The press helped to reinvent the fairy tale "and secured its cherished place at the heart of the Victorian culture." On the other hand, fairy tale and fantasy created new communities of readers. Private archive materials and correspondence columns provide possibilities for the analysis of readers' response.

The four main chapters focus on fairy tales in different publications from the later half of the nineteenth century: magazines for children, shilling monthlies and penny weeklies, the labour press and the *fin de siècle* Little Magazines. Symbolic meanings attached to fairies and children link these very different publications together reflecting their reading communities and ideological contexts. In the early magazines for children the childhood was depicted as a state of imaginative purity related with romantic ideology. The evolutionary ideas gave new meanings to childhood, since children were seen as psychologically analogous to early men. For the ethical socialists the child represented the genuine and uncorrupted social relations of the pre-capitalist past: for the utopian socialists, the dream of post-capitalist cultural integration. In the *fin-de-siècle*, decadence and homosexual subculture children were symbols for individualism and the fairies represented forbidden, alternative forms of sexuality.

The chapter on fairy tales and fairies as allegorical figures in late nineteenth-century socialist press brings up a short-lived but very interesting ideological discourse. The fairy tale motifs were popular in the Labour Church movement, which promoted freedom of religion together with socialist ideas. The movement established Cinderella Clubs, which provided food and useful entertainment for slum children. Fairy tale motifs were popular in socialist cartoons and fairy tales rewritten in socialist spirit were published in the labour press. One of the most famous of these was Keir Hardie's *Jack Clearhead* (1895).

After the rich, detailed and insightful case studies the final chapter is quite short. For readers outside the English-speaking world and not very familiar with Victorian literature the case studies are sometimes difficult to follow. It was a pleasant surprise to find on the last page the Finnish peasant writer Pietari Päiväranta, who depicts in his memoirs his

first impression of a newspaper in the 1830s "as a long book where nothing was continued to an end." This story has interesting parallels with another lively tale from *Irish Penny Magazine* in 1833, presented earlier in Sumpter's book: a group of peasants met twice weekly in a back parlour of an alehouse, taking turns to buy a copy of the *Magazine*. One of them, Larry Hennessy, tells a tale how "he once tricked some magazine editors into thinking one of his invented tales was an ancient local legend." This metafictional story is a lively example of the interaction of folklore and fiction, oral and literary tradition. These Irish and Finnish examples provide inspiration for comparative studies in the field of media history and folklore studies.

Kirsti Salmi-Niklander
University of Helsinki



Soko Tomita, *A Bibliographical Catalogue of Italian Books Printed in England, 1558-1603*. Farnham: Ashgate, 2009. xx, 607p. ISBN 9780754663737. £65 / \$124.95.

Soko Tomita's new catalogue is intended as an updated and more bibliographically rigorous replacement for Mary Augusta Scott's *Elizabethan Translations for the Italian*, which is now almost a century old. It is an impressively exhaustive work of bibliographical scholarship, which presents the detailed chronological entries for its almost three hundred books of Italian origin (be they in Italian, Latin, or English) in a consistently reader-friendly and informative manner, based on Gaskell's principles of description. The numerous graphs and tables, which demonstrate the incidence of printed Italian books by genre across the decades of Elizabeth's reign, the various printers and publishers of these Italian materials in London, and the putative sources for all of the Elizabethan translations and adaptations from the Italian, are extremely useful additions to Scott's earlier work. There is an initial brief historical survey of criticism on sixteenth-century Anglo-Italian relations, which sadly ignores some important recent studies (Michael Wyatt's *The Italian Encounter with Tudor England*, for example), and the remainder of the introduction sets out the principles for inclusion and omission in the catalogue very clearly. Tomita has added almost sixty new titles to her catalogue, whilst omitting over twenty of Scott's original entries, for various reasons explained in the first

appendix. Many of these new entries are significant additions to Scott's catalogue, particularly the Italian editions of banned works by Aretino and Machiavelli printed in London with false European imprints throughout the 1580s by the enterprising John Wolfe, and the numerous English translations of tracts by Italian Jesuits printed surreptitiously in London in the 1590s.

Despite the clarity of the principles for inclusion outlined in the introduction, there are, however, a few inconsistencies in the catalogue itself. For example, Tomita makes a case for the inclusion of the earliest Elizabethan edition of Tottell's *Songes and Sonnettes* on the grounds that it includes poems that were either translations or adaptations from Petrarch and others that "were after the manner of Italian poetry" (85), and yet chooses to omit the "ardent Italianist" (453) Robert Tofte's *Laura*, a volume in which the poems are equally Petrarchan in manner and specifically translated from Tasso on occasion. Similarly Tomita adds an English translation of Justus Lipsius's account of his Italian travels (351-2), seemingly merely because it describes Italy at length, but omits William Thomas's *Historie of Italye* on the same grounds (21). A few works, which suggest an Italian provenance on their title page, but for which no verifiable Italian source has been discovered, are also included, despite the admission that some such claims might have been false "due to the popularity of Italian tales at the time" (160).

In general, however, Tomita provides very thorough details of the Italian originals on which the English translation and adaptations were based, and much useful information on dedicatees and later reprints for each entry. There are occasional factual errors (for example, the entries on John Florio's two language-learning manuals are misleading in their references to Italian rhyme schemes, which are only used in brief verse extracts, whilst the naturalised Italian merchant Sir Horatio Pallavicino is confused with the Marquis of Pescara in a dedication at one point) and an over-reliance on Scott's outdated list of English plays apparently derived from Italian stories, but these do not detract unduly from the impact of the work as a whole. The catalogue should amply fulfil the compiler's express desire on the opening page to provide various "foundations for new work on Anglo-Italian transactions in Elizabethan literature."

Jason Lawrence
University of Hull

Richard Wendorf. *The Literature of Collecting & Other Essays*. New Castle: Oak Knoll Press; Boston: The Boston Athenaeum, 2008. [viii], 366p. ISBN 9781584562306. \$49.95.

Art historian Richard Wendorf is currently the director and librarian at the Boston Athenaeum, an institution founded in 1807 that mirrors the divergent interests of its director, being both a library and a museum. This is Wendorf's second collection of essays combining library and collecting history with art history; his *The Scholar-Librarian: Books, Libraries and the Visual Arts*, published in 2005, ranged across a similar mix of subjects. The eleven chapters in his new book are divided into four sections: Collecting (one long essay), Libraries (two essays focusing on the Boston Athenaeum), Portraiture (six shorter pieces as well as an edition of letters exchanged by Elizabeth Montagu and Frances Reynolds), and a Coda exploring the Gordon Riots of June 1780. If that sounds like a gallimaufry, well, it is, and Wendorf is quite unapologetic for the book's diversity. *Caveat lector*, he says in the short Preface, where he is frank in admitting that not all of the essays will be of equal interest to most readers. The first three chapters, as well as a short examination of Hester Thrale's annotations to James Northcote's biography of Sir Joshua Reynolds (her copy was presented to Harvard by Mary Eccles in 1977) will be of most interest to members of SHARP.

The first and longest essay in the book is entitled "The Literature of Collecting." It is not a review essay much less a synoptic examination of the vast literature on book collecting, but rather a look at how collecting has been a subject for novelists (John Fowles, Ian McEwan, Susan Sontag and others) and for literary and psychological theorists (Benjamin, Baudrillard, Tanselle and others). The essay grew out of a seminar that Wendorf directed at the Athenaeum, and he is honest enough to admit that his group was rather suspicious of any theorizing of collecting, especially that of Baudrillard, who, among other contentions, dismisses the non-collector as "hopelessly sub-human," derogates connoisseurship, and elevates the pleasure to be had from object acquisition to the equivalent of sexual consummation. (Let some air into your study, Monsieur Baudrillard, one wants to say.) Wendorf himself, after considering various theories about why men and women collect, wisely

steers a middle course between Tanselle's contention that everyone is a collector and Werner Muensterberger's psychopathology of the collecting instinct. Collecting for Wendorf is part of self-fashioning, pure and simple.

Two essays on the Boston Athenaeum will also be of interest to historians of collecting and reading. The first is a compact history of the institution (1807-2007) that Wendorf originally wrote for a book entitled *America's Membership Libraries* (2007). The second, "Athenaeum Origins," originally contributed to a collection published by the Athenaeum itself in 2008, looks more closely at the origins of the place and the English models the founders looked to, including especially its sister institution in Liverpool.

The remainder of the book, apart from the essay on the Gordon Riots, focuses on English portrait painting (the circle of Joshua Reynolds especially), although it also includes an interesting piece on the contemporary photographer Thomas Kellner. Kellner spent some time at the Athenaeum as an artist in residence, and one of his well-known fractured photos is of Wendorf himself.

I imagine that mixed collections like this are a hard sell, so it is to Oak Knoll Press's credit that they were willing to publish this book. Wendorf wears his scholarship lightly, and all of the essays, even the one that publishes an eighteenth-century correspondence (or rather reprints it from a 1980 article) are highly readable and even entertaining.

Bruce Whiteman

University of California, Los Angeles

PRESIDENT [CONT.]

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spectacular job of raising funds. It is mostly through his good offices that SHARP acts as fiscal agent, to handle donations that support a large private book-historical enterprise and charge an appropriate fee.

Next issue, I'll focus on a couple more of SHARP's leaders. By that time we'll know who is speaking at Helsinki. Meanwhile please do get in touch with me if you have questions or suggestions, or if you'd like to volunteer to help in any way whether small or large: <president@sharpweb.org>.

Leslie Howsam

EXHIBITION REVIEWS

André Kertész: On Reading

The Photographers' Gallery, London

7 July – 4 October 2009

The Photographers' Gallery was established in 1971 and is the largest gallery in London dedicated to photography. In 2008 it moved from the environs of Leicester Square to its new premises in Soho, on Ramillies Street. It is a wonderful haven, located just off the chaotic hustle and bustle of Oxford Circus. It normally runs two small exhibitions simultaneously, on the lower and upper floors of the gallery. One of the recent exhibits brought together a collection of André Kertész's photographs, taken from his series *On Reading*. These photographs were taken in a variety of cities between 1915 and 1980, and this is the first time they have been exhibited in the United Kingdom.

Kertész was born in Hungary in 1894, lived in Paris in the 1920s, and died in New York in 1985. Henri Cartier-Bresson once commented that "whatever we have done, Kertész did it first." Despite this acute observation, and his brief artistic success in the 1920s, Kertész fell into relative obscurity until 1963, when the Bibliothèque Nationale de France held a retrospective of his work. This led to a rediscovery of the importance of Kertész's whole body of work.

In this exhibit, the theme *On Reading* is explored through photographs of a variety of people caught in the act of reading. It reflects everything that made Kertész a great photographer: his innovative compositions, his use of shadow and light, and his ability to reveal the hidden aspects of his subjects. While a great array of people is represented – young, old, rich, poor – there is a strong coherence to the exhibit through the black and white compositions and uniform size of the photographs. In addition, apart from a few exceptions such as the portrait of Peggy Guggenheim, the readers are completely unaware of the viewer, and thus have been captured in moments of true personal absorption. The subjects have been photographed devouring newspapers, books, magazines, and the funny pages. Kertész's use of unusual vantage points, often from up high, means that he has also managed to capture readers in unusual settings, such as

fire escapes and rooftops, and further reveal their hidden and personal moments. As an experienced street photographer, Kertész managed to capture a variety of readers in often unusual urban settings without their knowledge.

The reader is oblivious not only to the viewer in these shots, but also to their environment, most often a somewhat brutally urban one. Particularly good examples of this are: "Graffiti on fence, Jeno Argentina," and "Man Reading in Rubbish Pile, Manila 1968," where the subjects' fascination with their reading material has seemingly blinded them to the urban disorder surrounding them. There is also a marked contrast between the solitary, contemplative nature of reading and the reader's surroundings, such as in Mr. Wendell Wilkie 1940, where Mr. Wilkie reads in serenity, surrounded by disordered piles of books, magazines and newspapers that will no doubt soon take over the entire room, and Mr. Wilkie with them. Because of these contrasts, the photographs beautifully highlight the pure pleasure of reading.

The surreptitious nature of these photographs means that we are able to watch readers in an almost complete state of concentration: mouths are open and fingers chewed, readers are balanced on piles of papers, perched on stools, or leaning against a wall. No judgement is being made in these compositions: the rich are portrayed with the same tenderness as the down-and-out.

Although the point of these photographs is to highlight the nature of reading as a personal, solitary, and pleasurable pursuit, I think it would have been interesting to see Kertész's contact sheets for this series. While it would probably ruin the mood of the exhibit, I am curious to know whether his subjects ever realized they had been photographed in such intimacy, and what their reaction was when they found out. Would they be embarrassed, pleased, or even angry? We now live in an era where we are captured on CCTV on a daily, if not hourly basis, and take it for granted that we are photographed incessantly. This exhibit allows us to view a world where this was not yet the case. It is a somewhat naïve, or nostalgic exhibit because of this. Ironically, given the voyeuristic nature of these photographs, they portray a lost feeling of solitary, unobserved action.

Renae Satterley
Middle Temple Library, London

The Dead Sea Scrolls: Words that Changed the World

Royal Ontario Museum, Toronto, Canada
27 June 2009 – 3 January 2010

The discovery of the Dead Sea Scrolls sixty years ago was one of the most important archeological finds in history. Found deposited in eleven caves near Qumran by the shores of the Dead Sea, the 900 manuscripts – some intact, but most highly fragmentary – were collected and preserved by a Jewish group, who, according to general scholarly consensus, rejected the temple in Jerusalem and lived a life of discipline, communal study and prayer in a desert settlement, from the second century BCE to its destruction by Roman troops in 68 CE. The manuscripts found in the adjacent caves include remains of every text now preserved in the Hebrew Bible except Esther, some in alternate textual versions, including some in Greek translation; dozens of religious texts in Hebrew and Aramaic that are not included in the Jewish or Christian biblical canons; interpretations of biblical prophecies transmitted by the legendary, divinely inspired leader or founder of the sect, the Teacher of Righteousness; and several texts thought to be "sectarian," reflecting the beliefs and practices of the group, such as their adherence to an alternative calendar, their extremely strict adherence to Jewish law, their dualistic worldview, and their sense of identity as the chosen "Sons of Light" living at the end of days.

For many, the major importance of the two thousand year old Dead Sea Scrolls lies in the fact that they contain the oldest manuscripts of the Hebrew Bible ever found: the next oldest biblical manuscripts in Hebrew are medieval, a millennium younger than the Scrolls. However, these materials also testify to the great diversity of practice and belief in an ancient Jewish culture that participated in both the Hellenistic and Ancient Near Eastern worlds, and represent a religious literature that sprawls far beyond the later, limited, and defined corpus that we now understand as the Bible. Not only are the biblical texts among the Scrolls in a state of development, expansion and flux, but many other texts also seemed to hold great religious authority, and have forced scholars to rethink assumptions about both textual stability and canonical fixity at this period in the history of Judaism.

The discovery of the Dead Sea Scrolls, then, has helped us imagine ourselves into a world of textual abundance and diversity, and so does the captivating exhibition at the Royal Ontario Museum. The exhibition is presented in conjunction with the Israel Antiquities Authority and curated by Risa Levitt Kohn, professor and director of the Jewish Studies Program at San Diego State University. As we wait to enter the exhibition, we face a high wall of verses in English, Hebrew, Aramaic and Greek, taken from both biblical and extra-biblical traditions. Before we view the scroll fragments themselves, however, we are presented with artifacts from a much broader matrix of Jewish culture in antiquity. First, artifacts from the Hellenized city of Sepphoris in the Galilee, a centre of Jewish learning and trade in the second century, include ossuaries, luxurious dishes and dice, items that stand in sharp contrast with the more austere, 'separatist' lifestyles of the religious community at Qumran. Immersion pools from the site, however, testify to shared practices and beliefs about ritual purity across different Jewish groups. A look at first-century Jerusalem follows, with particular attention to the temple of Herod, destroyed by the Romans in 70 CE. This prelude to the Dead Sea Scroll fragments themselves provides a compelling look at the richness of Judaism in antiquity, but its historical complexities are at risk of being lost: the Sepphoris artifacts post-date both the flourishing of Qumran and the destruction of the Herodian temple, but are presented first; the communities who lived at Qumran apparently rejected both the Jerusalem temple and Hellenized culture, but these contrasts may not be clear to viewers less familiar with the time period. Careful attention to the artifact descriptions, however, is rewarded with a rich insight into both the unity and the diversity of the cultures of the land of Israel before the rise of 'normative' Judaism and Christianity.

We finally reach the scroll fragments: the main event of interest for book historians. A dramatic, high-ceilinged space houses display cases with the seventeen fragments (scheduled to be replaced by a second set halfway through the six-month exhibition), which are presented with descriptions of each document and translations of the fragments on display. The selection of texts is meant to be a representative cross-section of the kinds of literature that comprised the Qumran "library": texts we now call biblical or canon-

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ical (e.g. fragments of Isaiah, Daniel or Psalms), other literature held to be religiously authoritative or significant in antiquity (e.g. the visionary/eschatological War Scroll or a series of psalm-like prayers), and documents related specifically to the self-understanding of the sect (e.g. the community's 'myth of origins' and rules for life, the Damascus Document).

The variety of texts presented reflects the heterogeneous shape of the ancient collection itself: no attempt is made to force them into any anachronistic generic or canonical arrangement. Instead, we experience them as precious written documents with a symbolic aura of authority, but not yet any fixed order or hierarchy: similarly to the way ancient communities probably experienced them as well. The fragile state of these 2000-year old scraps of parchment requires that they be displayed in very dim light, but this only adds to the dramatic ambience of the space. Importantly, the exhibition is not only a visual experience but an auditory one as well: recorded voices chant the Hebrew, Aramaic and Greek texts, reminding us that while these materials reflect a highly sophisticated scribal culture, most people in antiquity experienced them recited aloud in a communal setting.

The Dead Sea Scrolls loom large in the imagination, and they are displayed in a grand, impressive space, but the fragments themselves may seem surprisingly small. It can be somewhat frustrating, then, that they are displayed nearly horizontally, forcing one to lean over and peer closely into the display case over the shoulders of other viewers. But leaning over the cases can also be an intimate meeting with the ancient past. The scribal hand is quite similar to the printed Hebrew alphabet, so a patient reader of Hebrew can make out the words a scribe inked on his parchment two thousand years ago. Seeing the material remains reminds us about the *realia* of scroll production and use in antiquity (some scrolls were large, beautifully prepared 'luxury copies,' while other texts were written on parchment sheets as small as 5cm tall, or copied and corrected by sloppy scribes); it also alerts us to the painstaking work that has gone into assembling, preserving and re-constructing the fragments over the sixty years of their study and publication. Indeed, one of the more fascinating aspects of the exhibition for book historians is a film about the reconstruction and conservation of the Scrolls by scholars and the Israel Antiquities Authority.

The ROM prefers to use the term 'project' rather than 'exhibition' because of the wide scope of programming related to the Scrolls, including two modern art installations, partnerships with Jewish, Christian and Muslim communities, and a lecture series. The thematic thrust of the project is to highlight the links between the Scrolls as religious texts and contemporary culture and religious communities, in an attempt to reflect on shared cultural roots and spiritual concerns. This emphasis is embodied in the three books of scripture – a Jewish and a Christian Bible and a Qur'an – displayed at the very end of the exhibition, meant to show the shared roots of the three scriptural traditions. This has proven to be an effective way of engendering public interest in the Scrolls and starting valuable cross-cultural conversations. But the emphasis on contemporary relevance sometimes risks flattening the historical specificity of the community who collected and copied the Scrolls, which, though it participated in broader Jewish traditions and testifies to their richness, was not a direct, linear ancestor of any contemporary religious tradition. With its fluid, dynamic practices of textual collection, transmission and interpretation, it also differs in many ways from later religious communities that have fixed, limited canons of scripture.

In sum, the ROM exhibition is rich and fascinating; a three-hour visit is scarcely enough to take in all that is on offer. For book historians, the Dead Sea Scrolls represent a Semitic scribal culture and scroll textuality that differs in marked ways from that of the Graeco-Roman world. While the ROM exhibition focuses primarily on the cultural and religious significance of these texts, it is also a rare chance to peer into the world of ancient Jewish scribal craft, modes of textual transmission in religious communities, and modern practices and technologies of restoration and preservation. This memorable exhibit offers a great deal both to experts in the field and to interested laypeople, engages the senses, and leaves the viewer reflecting on the ways people have preserved and transmitted their traditions across millennia.

Eva Mroczek
University of Toronto

William Blake's World: "A New Heaven Is Begun"

The Morgan Library & Museum, New York
11 September 2009 – 3 January 2010

"Dear Sir, excuse my enthusiasm or rather madness, for I am really drunk with intellectual vision whenever I take a pencil or graver into my hand, even as I used to be in my youth, and as I have not been for twenty dark, but very profitable years."

William Blake, *excerpt from letter*,
23 October 1804

Visionary and nonconformist William Blake (1757-1827) is one of the most unusual creative characters in the history of Western art and literature, with a feverish imagination that verges on the psychedelic. Once known only as an ambitious engraver trying to earn a living, later he was appreciated for his innovative poetry and influential painting. He constructed a fantastical and complex mythology that attempted to make sense of the rapidly changing political and social climate during this age of revolution.

The Morgan's distinguished Blake collection began with purchases in 1899 by Pierpont Morgan, and continued during the tenure of Charles Ryskamp, director from 1969 to 1986, when major gifts almost doubled the size of its Blake holdings. In recent years Ryskamp's own gifts of engravings and letters have significantly enriched the Morgan's Blake materials.

In the Morgan's first exhibit devoted to Blake in two decades, Ryskamp and curators Anna Lou Ashby and Cara Denison have assembled many glorious examples of Blake's most spectacular watercolors, prints, and illuminated books of poetry that all dramatically underscore his genius and enduring influence. The show includes more than one hundred works, highlighted by two major series of watercolors rarely displayed in their entirety. The twenty-one watercolors for the *Book of Job*, considered one of Blake's greatest works and revealing his personal engagement with biblical texts, are on view with twelve drawings illustrating John Milton's poems "L'Allegro" and "Il Penseroso."

Among Blake's crowning achievements as a visual artist and poet are his illuminated books, such as *Songs of Innocence and of Experience*. These epic works, which also showcase his

exceptional technical skills, reflect medieval manuscript illumination and the inter-relationship between word and image. Also on view is the only dated copy of Blake's dramatic *The Marriage of Heaven and Hell*, evincing a staggering breadth and detail. The Blake exhibit alternates between dark and light, between melancholy and prophecy. There is a surprisingly light touch in the humorous engraving "Chaucer's Canterbury Pilgrims," which calls to mind Blake's obvious debt to Albrecht Dürer. Other important drawings on display include the *Continental Prophecies*, a series of three illuminated books, which further showcase Blake's talents as a visual artist and his passionate interest in politics.

Other artists are represented in the exhibit. Blake's mainly solitary work is presented in the context of contemporaries such as the painters Henry Fuseli (1741-1825), John Flaxman (1755-1826), and Samuel Palmer (1805-1881). The exhibit also connects the relative happiness at the end of Blake's life to a group of younger artists who adopted him as their 'guru.' Works of these followers, who cheekily called themselves "the Ancients," helped perpetuate Blake's influence for generations: especially notable are the drawings by John Linnell (1792-1882).

This reviewer always wonders whether a museum exhibit speaks to a broad range of visitors, not just to specialists and scholars. Does it inspire further curiosity? Is it accessible? Is it relevant? Certainly this viewer wanted to learn more about Blake's life – how did this visionary "child of light" manage to negotiate the quotidian demands of adulthood – and so turned to Gerald Bentley's comprehensive and enlightening biography. The viewer is drawn even before the exhibit entry, where a listening station features, in his plumiest baritone, the British actor Jeremy Irons, reading Blake's familiar poem "The Tyger" (hear it now at <http://www.themorgan.org/collections/works/blake/default.asp>).

In the age of graphic novels, hallucinogenic *animé*, and cinematic *Lord of the Rings*, Blake's vivid images of evil still look right at home. Although the prints were hung just slightly too high for comfortable reading, this viewer was left with the impression of sheer energy, whether driven by Blake's systematic thought or mental illness, and wishing there were another day to absorb this artist's creations. Luckily, we have the online version available.

C. J. Dickerson

Southern Connecticut State University

CALLS FOR PAPERS

The Magic Lantern and Victorian Culture

Bloomington, Indiana
20-23 May 2010

The Magic Lantern Society of the United States and Canada invites scholars to submit papers or proposals for 20 minute papers pertaining to the lantern to the conference organizers, Professor Joss Marsh and Mr. David Francis (Indiana University, Bloomington). Presentations will be especially welcome that address the key theme of the Convention. Topics might include (but are not limited to): advertising with the lantern/ advertising the lantern; lantern-slide manufacturers and distributors; exhibition practices; individual and itinerant lanternists; multi-media lantern shows and lantern use; the lantern and nineteenth-century theatre, opera, and ballet; the lantern and Music Hall/ Variety shows; local lantern shows; the missionary lantern; the Temperance lantern; the lantern and social change; urban and social lantern investigation; the psychology and theory of 19th century lantern spectatorship; the lantern and science; educational uses of the lantern; lantern-assisted virtual travel; the lantern and horror; literary reflections of the lantern; lantern performance of literature; the lantern and childhood; the lantern and cinema; lantern-inspired early films; lantern-slide use in movie theatres; animated slides and lantern representation of movement; the magic lantern and the long history of the screen experience; lantern song-slides; lantern humour; the lantern and Empire; lantern story-telling and lantern readings; and the Victorian family lantern.

Principal sessions of the Convention will take place at the Convention Centre, in downtown Bloomington, and on the campus of Indiana University. Presentations include a Grand Optical Variety Show at the vintage Buskirk-Chumley (Indiana) Theater, Professor Mervyn Heard M.C., with Mr. Philip Carli at the piano. Please address proposals to: jmarsh@indiana.edu; djfranci@indiana.edu. Deadline **15th February 2010**

To Deprave & Corrupt: Forbidden, Hidden & Censored Books

UNESCO Centre for Books, Writing &
Ideas, State Library of Victoria & The Centre
for the Book, Monash University,
Melbourne, Australia
14-16 July 2010

Books have long attracted an array of legal, religious and cultural prohibitions. Most spectacularly, specific books have been decried, seized and publicly destroyed by state and religious institutions. Liberal-minded scholars have tended to focus on the trials surrounding celebrated books, from *Lady Chatterley's Lover* (1928) to *Spycatcher* (1987), as unjustifiable encroachments on authorial free speech. Likewise, there is a long history of conflict over the availability and matter of children's and young adult literature, with schools and libraries regularly responding to public debates on moral, social and political content, including campaigns over allegedly sexist and racist content in Enid Blyton's work and occult themes in the *Harry Potter* (1999-2007) and *Twilight* (2005-8) series. The status, content and possible influence of comics and graphic novels remain a lightning-rod for deep-seated cultural anxieties, in both children's and adult markets. But twenty-first-century prohibitions also extend well beyond fiction genres, with anti-terrorism legislation and bans on euthanasia criminalising possession and sale of specific 'how-to' handbooks, or even their consultation in academic research libraries. More pervasively, books have been subject to textual interventions that effect censorship by comparatively subtle means, through omissions, excisions and selective glossing, the creation of 'school' and 'family' editions, and by the addition of tendentious paratextual apparatus. There is also a wide variety of mechanisms by which certain books become hidden-by denying state cultural subsidies to the authors of 'unfashionable' subjects, allowing texts to drop out of print, remain un-reviewed or academically neglected. Publishers, librarians and readers may themselves actively collude in such obscuring practices: through misleading cover-designs and blurbs, skewed marketing and publicity campaigns, inaccurate cataloguing, creating restrictive 'closed collections,' or through the

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deliberate mis-shelving of books by library patrons.

But in a world of textual abundance, and with the growing penetration of algorithmic search engines, can any book remain hidden for long? As the legal jurisdiction of the nation-state struggles to combat piracy and grass-roots file-sharing, as individual activist and corporate mass-scanning projects deliver prohibited texts virtually, and online book retailers offer an ever-growing 'long tail' of globally-sourced book titles, strategies for both prohibiting and evading prohibition are clearly in a critical state of flux.

The Bibliographical Society of Australia and New Zealand, The Centre for the Book at Monash University, and The UNESCO Centre for Books, Writing and Ideas at The State Library of Victoria invite proposals considering examples of forbidden, hidden and censored books (conceived broadly) and the issues that stem from them. Abstracts are sought for both individual papers (20 minutes) and themed panel sessions (3 x 20 minute papers). Please email prospective paper titles, 300-word proposals and 50-word presenter bio-notes by Friday **26 February 2010** to the conference organisers at: BSANZ2010@arts.monash.edu.au



Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites

University of Delaware
Winterthur Museum and Country Estate
Delaware Art Museum
7-9 October 2010

Useful and Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites will be the subject of a conference and related exhibitions to be held 7-9 October 2010 at the University of Delaware (Newark, DE) and at the Delaware Art Museum and the Winterthur Museum and Country Estate (Wilmington, DE). Organized with the assistance of the William Morris Society, *Useful and Beautiful* will highlight the strengths of the University of Delaware's rare books, art, and manuscripts collections; Winterthur's important holdings in American decorative arts; and the Delaware Art Museum's superlative Pre-Raphaelite collection (the largest outside Britain). All events will focus on the

multitude of transatlantic exchanges that involved Morris, the Pre-Raphaelites, and the Arts and Crafts and Aesthetic movements of the late nineteenth century.

Possible topic areas include: William Morris's Influence in and on the Americas; The American Ruskinians; Transatlantic Arts and Crafts Architecture; British Connections to the American Aesthetic Movement; Designers Traveling, East to West or West to East; Arts and Crafts Places, Real and/or Imaginary; British Aesthetic Ideals and American Domestic Interiors; The Kelmscott Press and Transatlantic Print Culture; Aesthetic Periodicals and/or Little Magazines Crossing the Atlantic; Publishing the Pre-Raphaelites in the Americas; American Book Illustrators and Pre-Raphaelite Influences; The Transatlantic Poster Craze; Exhibiting the Pre-Raphaelites in the Americas; Americans Collecting Morris and the Pre-Raphaelites; Selling Aesthetic and Arts and Crafts Goods Across the Atlantic; Pre-Raphaelite Imagery and American Advertising; The Morris Chair as a Transatlantic Object; Morris and American Needlework; American Dress Reform and Pre-Raphaelite Influence; The Pre-Raphaelites and the Literature of the Americas; Oscar Wilde Visits America; Whitman and the Pre-Raphaelites; Morris and American Socialism; Morris & Co. Stained Glass in the Americas; American Drama and Pre-Raphaelite Figures; Pre-Raphaelitism and American Art Education; Photography and the Circulation of Pre-Raphaelite Images; Pre-Raphaelitism and American Music

We seek 250-500 word proposals for short papers (15 minutes reading time, maximum) that explore relationships and influences – whether personal, intellectual, political, or aesthetic – connecting William Morris, his friends, associates, and followers in Britain and Europe with their contemporaries and successors in the Americas. The “arts” will include not merely those at which Morris himself excelled – i.e. literature, design, and printing – but also painting, illustration, architecture, performance, and anything related to print culture in general. Papers that examine transatlantic politics, social movements, and environmental issues in light of Morrisian, Pre-Raphaelite, and Arts and Crafts perspectives are also welcome.

In addition to conference sessions, there will be a keynote lecture, demonstrations by leading practitioners who make and design Arts and Crafts objects, special exhibitions, and related film, theater, and musical performances.

The deadline for proposals is **15 March 2010**. Please forward electronic submissions to: Mark Samuels Lasner, marksl@udel.edu. For further information, please contact Mark Samuels Lasner, or check out the website: www.morrisociety.org.

FUTURE OF READING

The past decade has brought texting, tweeting, e-readers, Google Books and digital libraries into a parallel universe with the millennia-old medium of the printed word. What will survive?

The art of reading in flux is the focus of Rochester Institute of Technology's *Future of Reading Symposium*, which will be held from **9-12 June 2010** across the university campus. Keynote speakers are Margaret Atwood, award-winning author of more than forty books, and *Wired* editor-in-chief Chris Anderson. The event is co-sponsored by RIT School of Print Media and RIT Cary Graphic Arts Press, and will feature presentations by experts in writing systems, content creation, vision and cognition, typography, visual media and display technology.

“Reading is an integral part of our everyday lives and has a profound effect on how societies envision, articulate, distribute, absorb, remember and assimilate content,” says David Pankow, curator of RIT's Cary Graphic Arts Collection. “The aim of the conference is to foresee where new modes of reading will take us. Will technology and new media spell the end of traditional reading?”

The *Future of Reading Symposium* will offer point-counterpoints focusing on three central themes: Reading and Writing, Media and Technology, and Science and the Art of Literacy. Notable guest speakers include Johanna Drucker of UCLA Information Studies, Amit Ray of RIT Literary and Cultural Studies, N. Katherine Hayles of Duke University, Denis Pelli of New York University, Kris Holmes of Bigelow & Holmes typography, and author and linguist Robert Bringham.

The symposium is expected to attract 500 national and international participants in the fields of publishing, graphic design and typography, digital humanities, library science and media technology. For more information visit <http://futureofreading.cias.rit.edu/> or contact Amelia Hugill-Fontanel, assistant curator, Cary Graphic Arts Collection, at (585) 475-4213 or ahfwml@rit.edu.

NEW JOURNAL

Nous avons le plaisir de vous annoncer que le premier numéro de la revue internationale *Mémoires du livre / Studies in Book Culture* est disponible gratuitement à l'adresse suivante: <<http://www.erudit.org/revue/memoires/2009/v1/n1/index.html>>.

À l'ère du numérique et de cette "Troisième révolution du livre" qui touche tant les supports que les pratiques et les agents, la recherche en sciences humaines et sociales s'adapte elle aussi aux changements technologiques et emprunte de nouveaux canaux de diffusion. Les sites Internet et les listes de diffusion se multiplient: pensons à SOCIUS, liste consacrée à la sociologie de la littérature et à l'histoire culturelle, ou au site d'information <Fabula.org>. De même, le nombre de revues qui ajoutent une version numérique à la publication papier ou qui d'emblée optent uniquement pour la diffusion électronique ne cesse de croître, un phénomène qui se mesure entre autres au succès des portails spécialisés <Érudit et Revues.org>.

La recherche en histoire du livre suit aussi la tendance, le site Internet et la liste de diffusion de la Society for the History of Authorship, Reading & Publishing [SHARP] en étant des exemples probants. Accueillant chaque jour des centaines d'utilisateurs, SHARPWeb est devenu un lieu incontournable où trouver de l'information, nouer des relations, savoir ce qui se passe dans le petit monde des historiens du livre. En France, le site de l'Institut d'histoire du livre, qui a pour partenaires l'ENSSIB et le Musée de l'imprimerie de Lyon, joue un rôle similaire.

Ironiquement, l'histoire du livre semble néanmoins résister encore à la publication électronique, du moins dans le monde francophone. Si l'on trouve parfois des textes et des articles sur des sites personnels ou institutionnels, aucune revue spécialisée n'a encore vu le jour. C'est pour pallier ce manque que nous lançons *Mémoires du livre / Studies in Book Culture*.

Dédiée à la diffusion de travaux d'histoire du livre, *Mémoires du livre / Studies in Book Culture* accueille des études portant sur tous les supports de l'écrit, du manuscrit à l'écran, en passant par l'imprimé. La perspective historique n'exclut pas ici les recherches portant sur des phénomènes contemporains, envisagés sous l'angle de la sociologie, de la bibliothéconomie, de la statistique et de l'analyse des professions. *Mémoires du livre / Studies in Book Culture* privilégie plutôt l'interdisciplinarité et le décloisonnement des objets. En réalité, *Mémoires du livre / Studies in Book Culture* entend s'ouvrir à tous les corpus et à toutes les approches qui permettent de mieux comprendre le système-livre, le mot 'livre' étant pris ici dans son sens le plus large.



In this period of digitization and of the "Third Book Revolution" which influences not only the various book media but also the activities, trades and agents involved in the field of book production, research in social sciences and humanities must adapt itself to these technological changes and find new channels of dissemination. The number of web sites and dissemination lists is growing everyday: SOCIUS, a list devoted to the sociology of

literature and to cultural history, or the information website <Fabula.org>, are only a few examples. Furthermore, several academic journals now offer a digitized publication as well as a hard copy, whereas others have opted for electronic dissemination only. This phenomenon can be observed by the success of specialized portals such as <Érudit and Revues.org>.

Research in book history is also following suit: for example, note the website and dissemination list created by the Society for the History of Authorship, Reading & Publishing [SHARP]. Host to hundreds of users every day, SHARPWeb has become an essential resource for acquiring information, creating networks between researchers, and for staying up-to-date on new developments in the small world of book historians. In France, the website created by the Institut d'histoire du livre, which counts among its partners ENSSIB and the Musée de l'imprimerie de Lyon (Lyon's Museum of Print), also has a similar role. The field of book history nonetheless seems to resist this passage to on-line publications, or rather, this seems to be the case in the Francophone world. Even though certain texts or articles can sometimes be found on personal or institutional websites, no specialized on-line academic journal has yet been created. In order to compensate for this lack of a precious resource, we are launching *Mémoires du livre / Studies in Book Culture*.

Dedicated to the dissemination of research in book history, *Mémoires du livre / Studies in Book Culture* welcomes studies pertaining to all types of media for the written word, from manuscript to the screen, without excluding print. This historical perspective can also

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Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News*, and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American currency, made out to SHARP. Please send this form to The Johns Hopkins University Press, Journals Publishing Division, PO Box 19966, Baltimore, MD 21211-0966 USA.

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include research on contemporary phenomena undertaken with a sociological angle, be it library science, statistics or an analysis of the various trades related to the book world. *Mémoires du livre / Studies in Book Culture* will generally opt for interdisciplinarity and the decompartmentalization of the various fields related to book history. Indeed, *Mémoires du livre / Studies in Book Culture* will be open to all corpora and approaches that will provide insight on the “book-system,” the word ‘book’ being understood in all possible meanings.

‘Liminaire’ Marie-Pier Luneau et Josée Vincent
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